

Six Months Aint No Sentence
2015
Jim Leftwich

Book 131

|||||

09.16.2015



Phyllis Segura

Yesterday at 1:08pm

Why is so much stuff put up here pretend Japanese writing? or without reference to the written word?

Like Comment Share

You and 3 others like this.

Comments

Kathy Bowman not pretend Japanese writing ... check out the great descriptions of asemic writing... that will help smile emoticon

Like · Reply · 1 · Yesterday at 1:18pm

Jae Leslie I have wondered myself, as I can't read kanji, but the marks I see here often resemble it. And then there are the bits of exotic newspapers layered into collage for "text"ure that are probably the want ads if you can read em

Like · Reply · 1 · Yesterday at 3:16pm

Johnny Mac I suggest you educate yourselves about Asemic and Post literate images,just google wink emoticon

Like · Reply · 2 · 21 hrs

Peggy Clem Gooday I would like to add to Johnny Mac's comment in saying the literal definition of "acemic" is to write without semantics. It is the beauty of characters without necessarily having obvious meaning to the viewer.

Like · Reply · 1 · 19 hrs

Phyllis Segura I have no problem with the meaning of asemic contrary to popular opinion, or so it seems. I still say there is a lot here that is pretend Japanese.

Like · Reply · 1 · 18 hrs

Johnny Mac Lighten up whoever you are !

Like · Reply · 1 · 11 hrs

Paul Zmolek It makes perfect sense that asemic writing would tend towards ideograms (from wikipedia: An ideogram or ideograph (from Greek ἰδέα *idéa* "idea" and γράφω *gráphō* "to write") is a graphic symbol that represents an idea or concept, independent of any parti...See More

Like · Reply · 2 · 6 hrs

Peggy Clem Gooday Paul Zmolek , I was just thinking almost the exact same thing, believe it or not. And, may I be so bold as to add that some pictograms, some might believe, convey their meaning through the symbolism of the collective unconscious, to coin Carl Jung. I...See More

Like · Reply · 1 · 5 hrs

Peggy Clem Gooday

Like · Reply · 1 · 5 hrs

Peggy Clem Gooday

Like · Reply · 5 hrs

Paul Zmolek Peggy Clem Gooday I just write (insert smiley emoticon here).

Like · Reply · 1 · 5 hrs

Write a reply...

Jae Leslie I thot that this particular boundary owes a lot to the character of brush marks. The mark-making tool adds its own characteristic constraints

Like · Reply · 1 · 16 hrs

Jeffrey Stumpf

Like · Reply · 11 hrs

Zorin Il Palazzo I agree that a lot of works posted here have more to do with abstract art than with asemic writing, since I can see no relation to writing in them. That's why I refrain from posting here (well – the other reason is that I'm rarely pleased with what I d...See More

Like · Reply · 7 hrs

De Villo Sloan Maybe this is subjective, but Japanese "writing" seems an excellent blending of word-image that inspires many asemic writers as well as a tradition of calligraphy. In fact, early work by Brion Gysin that is now considered influential on the development of asemics is a blending of Japanese & Arabic using grids.

Like · Reply · 3 · 7 hrs

Monte Thrasher I was waiting to hear someone bring up Gysen. I built several of his dreamachines, (basically a spinning tin cylinder with a clear bright lightbulb within, pierced with a wavy checkerboard pattern to throw strategic flickers at the retinas, a mechanical strobe, to psychedelic effect). Geysen would sometimes line it with a grid of simple drawings, like a whoosh of a brush round a penciled circle, another and another. It acted something like a zoetrope this way, the drawings became animated. A zoetrope runs a specially-made sequence of animated imaged designed to form a loop, and its narrow slots act like a quick shutter to reveal the frames quicly and evenly like a movie. Whereas the dreamachine has big square holes for shutters so their animation blurs, plus the sequences of brisk brushy strokes were never contrived to cooperate, so the 'movie' they produce stutters and splatters around, the strokes quiver and blur, yet it constantly hinted at Chinese and Japanese calligraphy because it carries the distinctive dash of a brush to make a distinct stroke. It's like trying to read a book in a dream, it won't sit still to be read. Add this to the glorious drugless-psychedelic effect of the alpha-rhythm strobe flash and you get an asemic masterpiece. It reminds me of what you get from drawing and doodling with markers on clear film leader and projecting it: the crazy crash and boom of color and form is like a storm of strokes. Oddly enough, by the way, this movie will seem to fit perfectly with whatever music you play it to (Bartok especially).

Like · Reply · 8 mins

Write a reply...

Johnny Mac It is all in the minds eye

Like · Reply · 1 · 6 hrs

Paul Zmolek With all due respect, something cannot be "pretend Japanese" and "without reference to the written word" at the same time as kanji and hiragana are the "written word" in Japan.

Like · Reply · 6 hrs

Zorin Il Palazzo That's true, but she said "or", not "and".

Like · Reply · 1 · 6 hrs

Write a reply...

Monte Thrasher At the very least it gives you more variety of symbols to do a 'syllabary' than an 'alphabet'.

Like · Reply · 5 hrs

Franz Keller 面白いですね? There are a few other symbol sets besides our Roman ABC and 感じ out there - check out some Cyrillic, Hindi, Arabic, Greek, cuneiform, hieroglyphics, runes, And it might start looking like those to you too... ; -)

Like · Reply · 1 · 4 hrs

Monte Thrasher Cryptographers know that if a code uses about 30 symbols it's born of an alphabetical system, if around 60 (I think) it's a syllable system, and ideographic systems use several hundred symbols. An artist has to show enough order to convey that it's deliberate, not arbitrary scribblegibberish, yet give it enough lively variation to make it interesting and memorable, that regularity vs. irregularity dynamic is a big part of this kind of art. I've learned from my own asemic calligraphy that too many symbols look like gibberish, even if they're part of a thought-out system, and the eye quickly gives up on them. And conversely that too much tidying up of variety and even outright disorder squeezes the spontaneity and liveliness out of the art.

Like · Reply · 1 · 4 hrs

Peggy Clem Gooday Addendum: It is interesting to hear others interpretations of cultural influence on asemic writing, I often see a Middle Eastern influence, although I don't speak or read a lick of Arabic.

Like · Reply · 1 · 3 hrs

Floriana Rigo I don't pretend to write in Japanese or Chinese or Arabic or English or...I like to be free to take inspiration and shapes from the signs of the writings in the world I need in a particular moment... I like to play in the borderline between asemic and semic... for a long time I've been looking only at Chinese calligraphy, starting from Taichichuan. Now the things are changed around me and in my feeling. we are in a global writing fluxus. I hope you may accept in it also my mistakes

Like · Reply · 3 hrs

Jim Leftwich The contemporary practice known as Asemic writing emerged in the late 1990s from a logical, step-by-step process of continually pushing the boundaries of experimental poetry. I know. I was there. What I offer here is only a brief description. For anyone interested in more detail I recommend the Rare Books and Manuscripts Archives at Ohio State University. The process begins of course with the intact word, the integrity of which had long ago been violated in favor of the syllable. If the word can be broken down to its syllabic components, then

it can also be broken down to its letteral components. This had been accomplished as early as 1909, by Marinetti and the Italian Futurists. If the word can be broken down to its letteral components, then it can also be broken down to the lines and shapes of the letters themselves. This area of exploration/experimentation led, in the late 1990s, to a practice of quasi-calligraphic improvisation. Research by Tim Gaze quickly uncovered ancestors for this practice, most importantly Henri Michaux, Christian Dotremont, and Brion Gysin. The first collections of asemic writing in its current configuration were published by Tim Gaze in his Asemic Magazine (1998 - 2007). You can find it archived here: <http://asemic-magazine.blogspot.com/>

Unfortunately, at least to my way of thinking, in recent years the work with the word-syllable-letter has been largely abandoned in favor of quasi-calligraphic practices and various forms of abstract art. The struggle with writing, in writing, as writing doesn't seem to be a very important part of what is happening under the umbrella of the word "asemic" today. What attracted me to the notion of asemia circa 1997 was my experience of it as a kind of aspirational writing-against-itself. There is no such thing as asemic writing, but in struggling towards it one might find oneself doing and thinking things the experience of which would be unavailable without this specific practice. That's why it is important. As a means of producing aesthetic objects it really has no importance whatsoever.

asemic magazine

a magazine which publishes asemic writing & related materials, edited by Tim Gaze. Thanks to Marco Giovenale for hosting the on-line versions of the magazine.

ASEMIC-MAGAZINE.BLOGSPOT.COM|BY TIM GAZE

Like · Reply · Remove Preview · 3 · 1 hr

Phyllis Segura Thanks, Jim. I have always been a big fan of Gysin and Michaux and my own work which I haven't posted here due to not having photographed it often stems from that appreciation. This is great information.

Unlike · Reply · 1 · 1 hr

Phyllis Segura I might put Bruce Conner in the mix too.

Unlike · Reply · 1 · 1 hr

Write a reply...

Floriana Rigo Thanks. Beautiful Magazine. Compliments

Unlike · Reply · 2 · 45 mins

Jim Leftwich edited & published by Tim Gaze, who is not on facebook. more people need to spend more time with it. it was an important publication.

Like · Reply · 42 mins

Floriana Rigo I hope to find it . anyway I'm thinking in the late evening that every sign pretends especially if you look at it

Like · Reply ·

END

Blinked (thigh) temple mud release form single
swarming tent caves for crawling dusty cliffs
the text relief dry 'n crumbly (flakey bowl)
your milked thought opens pored lap burning
fat sores cloaked sought itchy face the floor
rumbling (high teats) next the list's bloody
sprawl names' rent warning's ring of storms'
increase, the flood's temper, sign-linked thick

AGO

CITY

Scattered members tubs of hands skirts from
windows drool: your neither lips retain the
pasting wind it watered once a corn of
swelling end begins. An the grubby books
acrawl, the cellars certain buildings
breaking skin! Sump pool, rich in stain:
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freeze while falling in. (In dust you spat,
your countless spread or thin

BOD

CLIPS

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stinging hand chewed the scissor rings,
skin) I was stance for you, teetered
wind in your desires-speech hedging
cliff of mist the postal view sheer
slips, flapping...



© Jim Leftwich & John M. Bennett 1995

137 Leland Ave., Columbus, OH 43214 USA

Luna Boute Proda

Jim Leftwich

EM AGON (after John M. Bennett's "END AGO")

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thought the thick mud
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photograph of the absent body of Nauman's friend and former professor
William T. Wiley outlined by artifacts from Ray Johnson's mail
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Gustav Metzger: Auto-Destructive Art (1959)
& Jim Leftwich Asemic Writing (2015)

Asemic Writing is primarily a form of public art for industrial societies.

Asemic Writing is a total unity of idea, site, form, colour, method, and timing of the disintegrative process.

Asemic Writing can be created with natural forces, traditional art techniques and technological techniques.

The amplified sound of the Asemic Writing process can be an element of the total conception.

The writer may collaborate with scientists, engineers.

Asemic Writing can be machine produced and factory assembled.

Asemic Writings have a life time varying from a few moments to twenty years. When the disintegrative process is complete the work is to be removed from the site and scrapped.

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The Art Strike & Asemic Writing

The importance of Asemic Writing lies not in its feasibility but in the possibilities it opens up for addressing a series of issues: How 'writers' define their identity, how this identity affects the 'writer's' ability to engage with the surrounding culture. Asemic Writing is of course a bad idea, because writing is a product which, if withheld, can easily be replaced by any other commodity, cars, artificial sex partners and the like. Those who adopt 'writing' as a substitute for life will necessarily experience Asemic Writing as a form of death. We, however, understand that 'death,' like 'writing' and 'individuality,' is nothing but an ideological construct.

Karen Eliot
& Jim Leftwich

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Plagiarism(R) Made Easy & Asemic Writing Made Even Easier

Asemic Writing in late capitalist society articulates a semi-conscious cultural condition: namely, that there is 'nothing left to say,' a feeling made more potent by the theoretical possibility of access to all knowledge brought about by new technologies. The practitioners of much of 'post-modern' theory have tended to proclaim this feeling rather smugly; but if there is nothing to say, they yet demonstrate that there will 'always' be something to sell. On the other hand, there are practitioners active in many disciplines who, recognizing the necessity for collective action demanded by the media such as film and electronic tape, engage in Asemic Writing in an attempt to expose and explode once and for all the individualistic attitudes which tend to make all human activity seem redundant and increasingly alienated.

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The Allegory of Melancholy & Asemic Writing

Asemic Writing is simple, amusing, unpretentious, requires no skill, and has no institutional value. Asemic Writing strives for the monostructural and non-theatrical qualities of simple, natural events. Asemic Writing is a game or gag.

Asemic Writing means to purge. It is a fluid discharge, expressed in any form or medium. It is a continuous moving on or passing, as of a flaming iron in a blue endless sky, or a blood transfusion.

In Asemic Writing, there has never been any attempt to agree on aims or methods. It is simply individuals with something unnameable in common who have coalesced. Perpetual vocalizing of our thought brings us no nearer to naming this unnameable thing.

Monty Cantsin in SMILE 6 , Dec. 1984

Jim Leftwich in Six Months Aint No Sentence 131, Sept. 2015

09.18.2015

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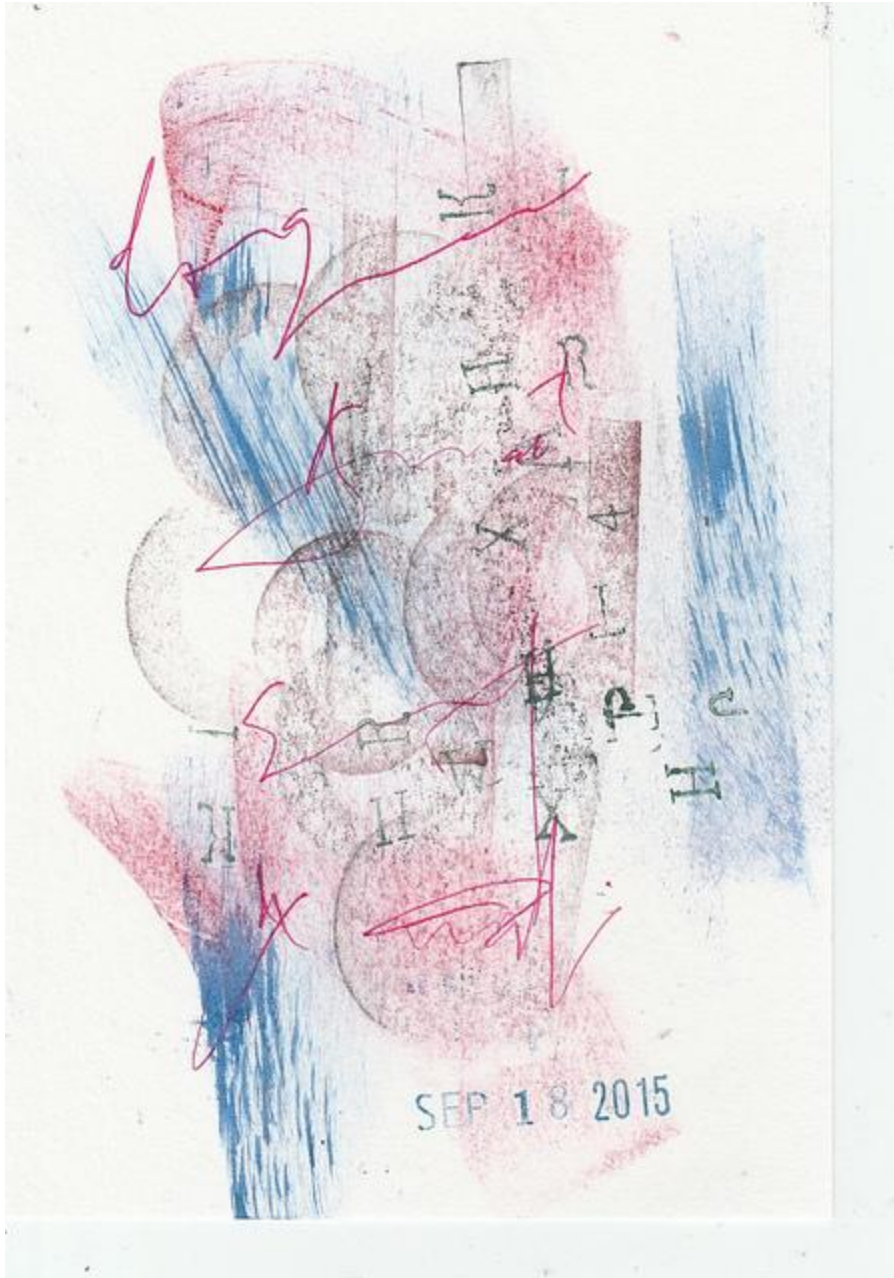
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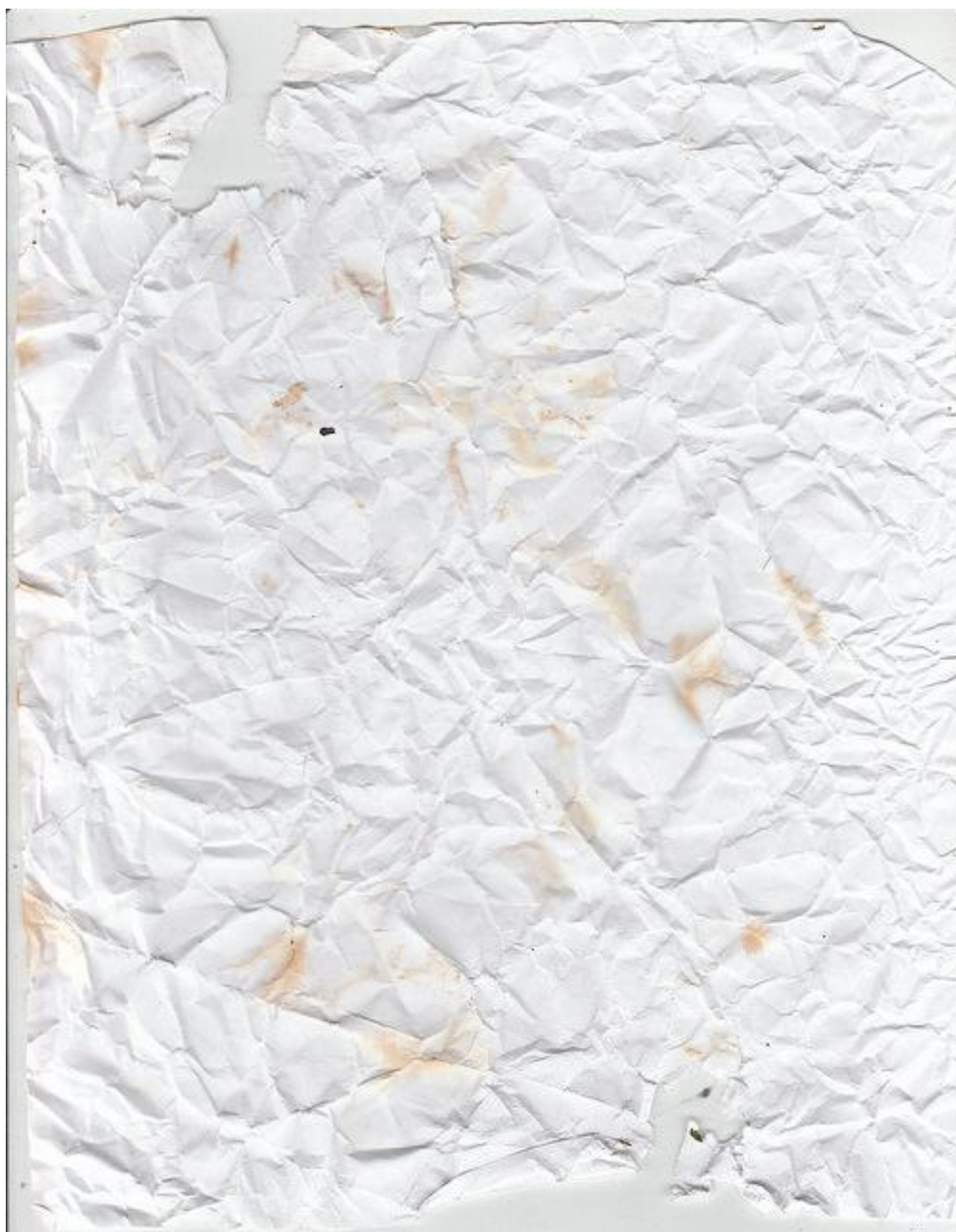
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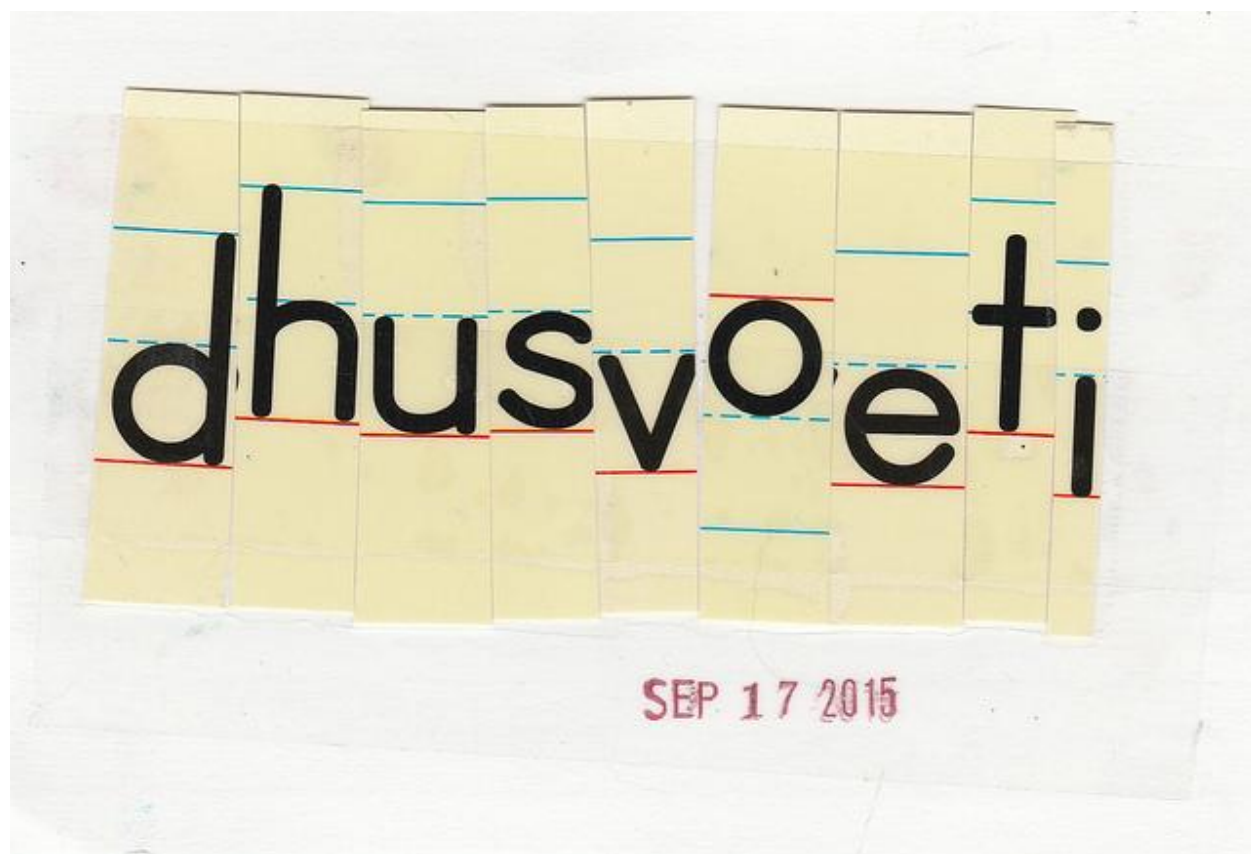








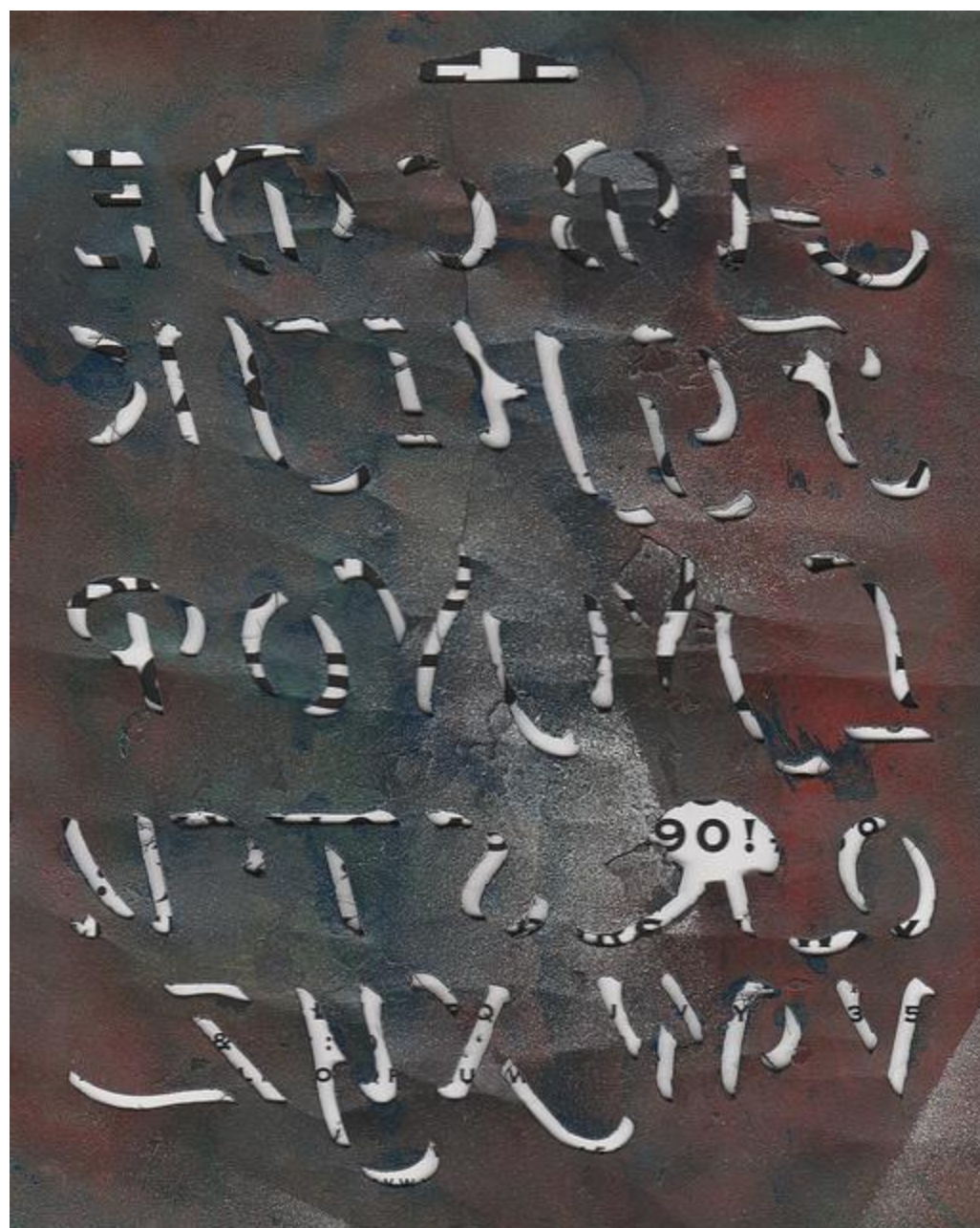
SEP 18 2015





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Sing, cuccu!

SEP 17 2015



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POEM

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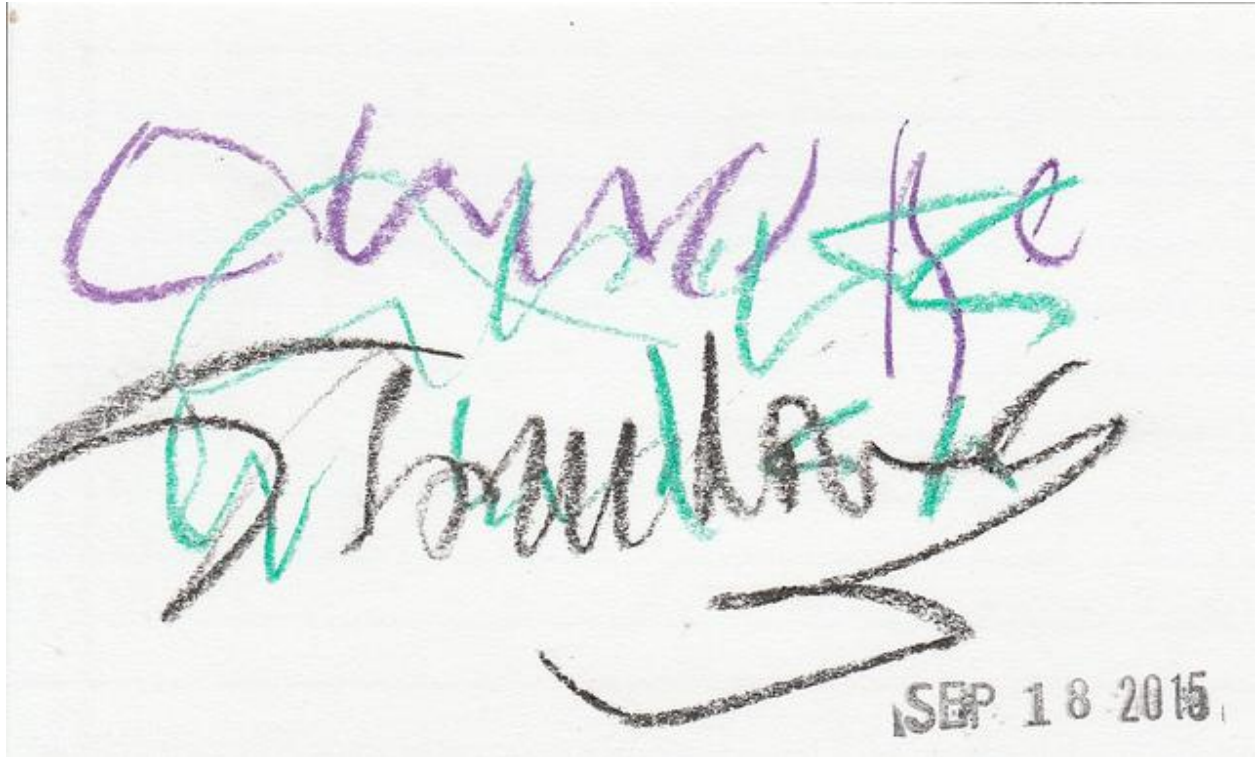
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Olchar E. Lindsann

2 hrs · Edited ·

A fascinating new addition to the Revenant Archive: An 1888 Glossary of Decadent subculture:

<http://revenant-archive.blogspot.com/>

Jacques Plowert [Paul Adam], *Petit glossaire pour servir a l'intelligence des auteurs décadents et symbolistes*. (Little Glossary to Aid the Comprehension of Decadent and Symbolist Authors). Oct., 1888. First Edition. Vanier, Bibliopole: Paris. With marginalia by unknown avant-gardist.

As with every generation of the avant-garde, the Decadent and Symbolist movements systematically developed ways to de-familiarize and radicalize the use of language, and their work was thus under constant attack as incomprehensible, absurd, esoteric, and degenerate. The designations "Decadent" and "Symbolist" were themselves contested, typically applied to overlapping networks of the same community, and often used synonymously both by proponents and detractors. This satirical dictionary of avant-garde slang (argot), neologisms, anti-conventional usage, and theoretical vocabulary is a tongue-in-cheek but accurate snapshot of linguistic experimentation and communal argot within the avant-garde at the time, offering examples of each word from recent Decadent texts.

Here's the text online:

https://archive.org/stream/petitglossairepo00plow/petitglossairepo00plow_djvu.txt

This rare volume was issued by the ultra-Symbolist publisher Léon Vanier, and represents a group of avant-garde poets and theorists who were promoting self-declared Decadence and Symbolism; indeed, Vanier's publishing house called itself a 'Bibliopole'--a bit of Symbolist argot which does not appear in the dictionary but is defined in the Glossaire itself, thus (roughly

translated): "Bibliopole: Seller of books. Greek, Bibliopôlès. ex. "Léon Vanier, bibliopole of Symbolists and Decadents." (Posters.)" The list of Vanier publications on the back maps out a network of young radical polemicists of Symbolism including Paul Adam and Francis Viele-Griffin (editors of the leftist Symbolist journal *Entretiens*), J.K. Huysmans (author of *À Rebours*, the 'Breviary of Decadence'), Jean Moreas and Gustave Kahn (editors with Adam of the journal *Le Symboliste*), the francophone American anarchist symbolist poet Stuart Merrill, and, interestingly, the earlier satire of Decadent poetry, *Les Deliquescences*. The latter, intended as a parodic attack on the Symbolists but then adopted by them (much like Janin's *The Dead Donkey* and the *Guillotined Woman* against the *Frenetics* several generations earlier), was attributed to the pseudonym Adoré Floupette; on the back of this volume, the true authors--Henri Beauclair and Gabriel Vicaire--are listed along with Floupette. The *Glossaire*, too, was published pseudonymously by "Jacques Plowert", and is usually attributed to Paul Adam.

This particular copy opens up further possible complications and correlations between these two Decadent satires. It contains marginalia in pencil by an unknown 19th Century reader.

Most of this marginalia consists in annotations beside certain entries (predominantly examples drawn from Gustave Kahn & Mallarmé) giving a number and a single word. These would seem to refer to page numbers in the volumes in question--presumably in whatever edition of each work was in the previous reader's possession; but so far I have been unsuccessful in locating the noted words, or the quoted passages, on the indicated pages of the editions online, or matching them with titles of poems, etc. by the authors in question. Clearly, in any case, the reader was deeply involved in avant-garde literature and was actively using the glossary in his or her own poetic, critical, and/or bibliographic process; it is quite possible that they personally knew some of the writers and/or editors represented.

On the title page, the owner has made an intriguing and enigmatic addition: directly below the pseudonym "Jacques Plowert," they have penciled in the names of four poets, enclosed together in parentheses: Felix Féneon, the virulent Decadent anarchist; Jean Moréas, outspoken polemicist of Decadence; Paul Adam, the known actual writer of the *Glossaire*; and Henri Beauclair, co-author of the satirical *Déliquescences*. Is it possible that this book's owner, privy to information unpublished but known within the Decadent community, is informing us that the pseudonym "Plowert" in fact covers a collaborative effort by four writers? In this connection Beauclair's collaboration is interesting, since he seems never to have been sympathetic to the movement's aims but, through his parody published by the same Decadent press, was a clear influence on the *Glossaire*. Or is there some other connection to which the previous reader was attempting to point us? In any event we know that all four had already been published by Vanier, that all but Beauclair are frequently quoted in the *Glossaire* itself, and that all three were outspoken proponents of Decadence.

Atlas Press has published a translation of "Floupette's" *Deliquescences*, here:

http://www.atlaspress.co.uk/index.cgi?action=view_eclectic&number=4

Like · Comment · Turn Off Notifications · Share

Jules Vasylenko likes this.

Comments

Olchar E. Lindsann Jerome Fletcher John M. Bennett Jim Leftwich Mark Bloch

Unlike · Reply · 2 · 2 hrs

Jim Leftwich if true, this would be an extremely interesting development -- "informing us that the pseudonym "Plowert" in fact covers a collaborative effort by four writers"

Like · Reply · 2 hrs

Olchar E. Lindsann It's the best hypothesis I have to the meaning of that annotation, but it still needs confirmation; Beaclair's involvement seems sensible in certain ways but counter-intuitive in others. The University of Exeter published a French edition with a new introduction (in French) a while back, but no copies exist on this continent; that might help the puzzle, and if i can figure out the meaning of the other marginalia, and a generally better knowledge of the minutiae of the Decadent & Symbolist communities at that precise moment.

Unlike · 1 · 2 hrs

Write a reply...

Olchar E. Lindsann Incidentally, the accepted author of the Glossary, Paul Adam, published the 1884 sound poem by Viele-Griffin that I posted a few weeks ago, in the journal they co-edited. Viele-Griffin is also quoted in this book. After the list of Vanier publications on the back comes a list of allied Decadent & Symbolist magazines.

Unlike · Reply · 1 · 2 hrs

Jim Leftwich what if the folks doing the parodies were actually members of the groups they were parodying? i think we could make some sense of that.

Like · Reply · 1 · 2 hrs

Olchar E. Lindsann In this case, they are all leaders of the group--except, if we accept all four as authors, Beaclair, though he seems to have been on decent personal terms with Verlaine. My info on him is primarily from Paul Edwards' Afterward to the Atlas Press edition to Deliquescences. And, we can recall that Viele-Griffin's sound poem was also presented as a parody.

Like · 1 hr

Write a reply...

Jim Leftwich that's what i was thinking about, Beaclair's position in relation to Les Deliquescences, and Viele-Griffin's positioning of his sound poem as parody... it seems possible that they are writing parodies of themselves, perhaps as a way of getting things said and done that they couldn't get done any other way (eg, could any of them have gotten away with writing and publishing sound poetry at the time?)

Like · Reply · 1 · 1 hr

Olfar E. Lindsann I definitely agree when it comes to the sound poem, Adam, Viele-Griffin, and if they are co-authors, Féneon & Moréas. (This parody-as-celebration motif can already be seen in Gautier's comic stories about the Jeunes-France in 1833.) Edwards quotes letters etc. that seem to suggest pretty strongly that Beauclair did not consider himself friendly to the movement in general (and Moreas gets picked on specifically in *Deliquessences*).

Unlike the glossary, *Deliquescences* was apparently perpetrated as a hoax to "call out" Decadents by making them praise a parody. However, it's true that such divisions can be more permeable in real life than in principle, especially if there were friendships or at least mutual friends that spanned across ideological/aesthetic divisions.

i.e., you're right that if we eventually conclude that Beauclair DID collaborate on this, we will need to re-evaluate his relationship to the A-G.

Unlike · 1 · 1 hr

Write a reply...

Jim Leftwich with Gautier's parody-as-celebration it seems we may have a case of disguising the subversive as the ridiculous, and presenting it to the public in a manner designed to have it easily dismissed (so those who didn't need to understand would not have to understand) -- in which case part of his (temporary) erasure from history might have been a conscious strategy on his part

Like · Reply · 1 · 1 hr

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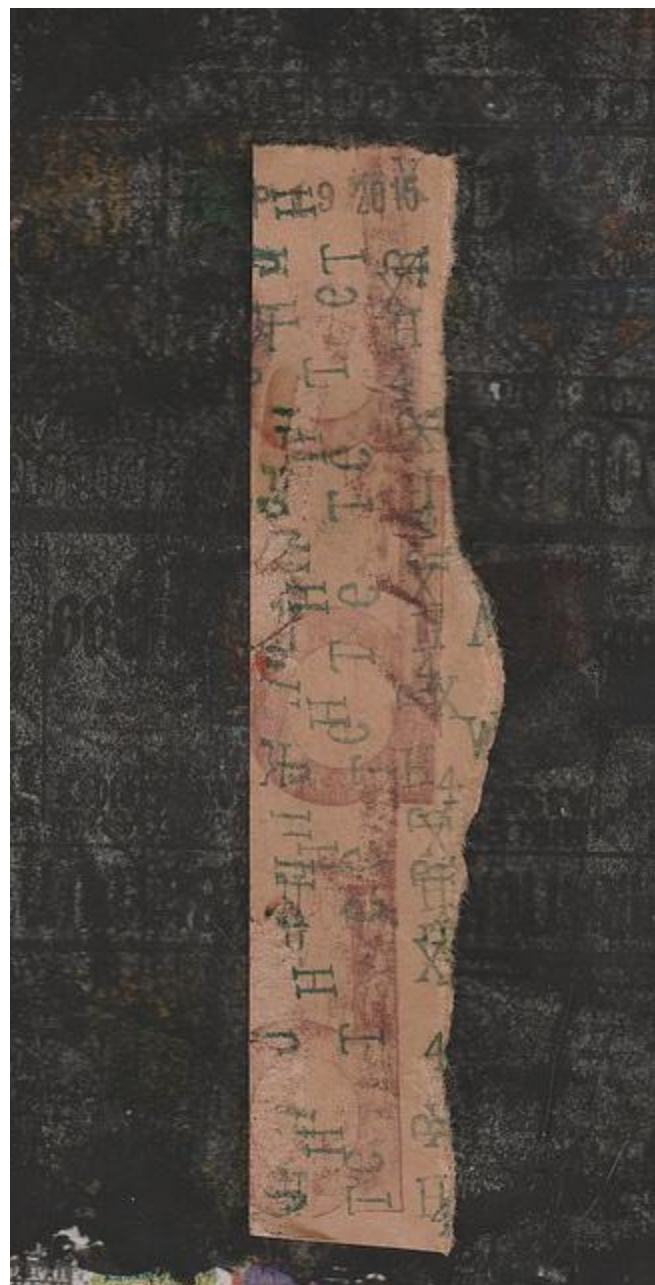
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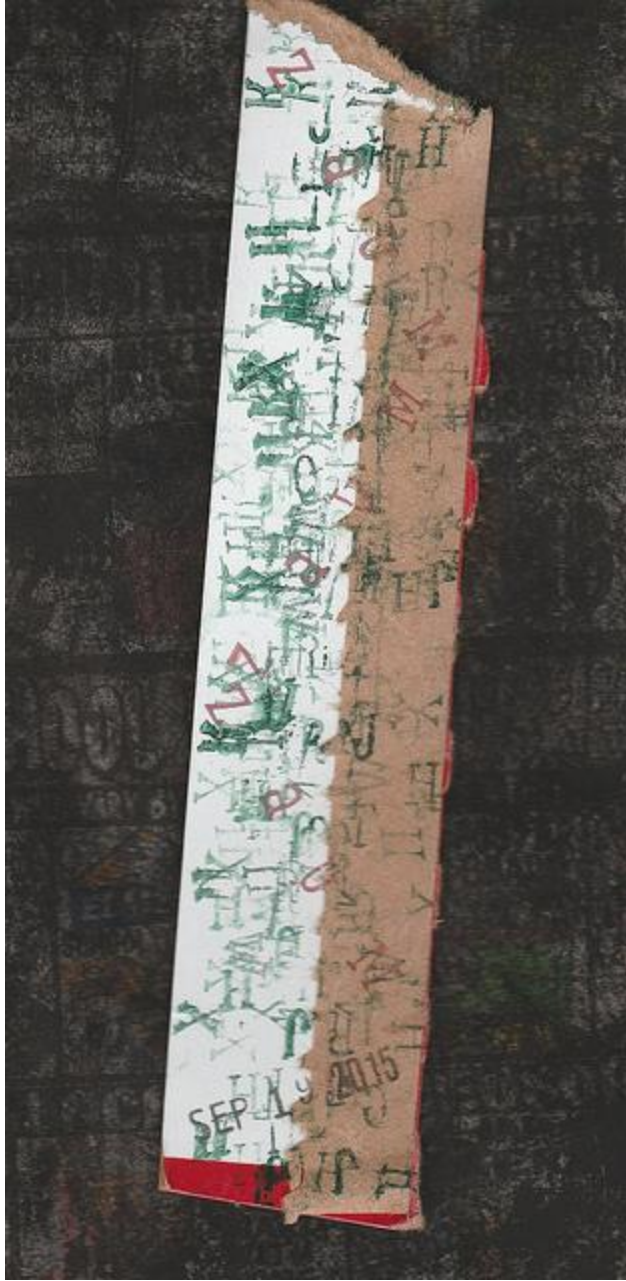
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John M. Bennett
from Visual Poetry
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Visual poetry calls to mind doubts about the stability of meaning in language—that is, the strict relationship between language and reality. Visual poetry, perhaps more than “normal” textual poetry, presenting or suggesting meaning on several levels and through several processes of consciousness simultaneously, mirrors that doubt. Or perhaps it is an attempt to do what language has always tried to do: capture “reality” and make it conscious. The difference is that visual poetry perceives reality—or the world—as multiple, ambiguous, shifting, polyvalent, and paradoxical. The opposites join into one total perception. The fact that different parts of the mind and/or mental processes address visual experience and linguistic experience (and within linguistic experience itself there are very different and separate processes for each functionality of language: speaking, thinking, writing, translating, etc.) means that visual poetry is especially useful for dealing with and presenting this multivalent/multiconscious experience of the world. I suspect that has something to do with why it is so often a field of endeavor that is ignored in the genre-categorizing institutions of our society: those genres (visual art, literature, music, and so on) are not only socially constructed, but present a much simpler and therefore more comforting vision of what the world is. I suggest that that simple vision is limited and illusory, however. Clemente Padín, the great Uruguayan visual and experimental poet, has discussed at some length how visual and experimental poetry stand in direct opposition to the dominant socioeconomic paradigms of our day (see his essay in *Signos corrosivos*, Mexico: Ediciones Literarias de Factor, 1987; translated by Harry Polkinhorn as *Corrosive Signs*, 1990).